

Soliloquy

for Douglas Lilburn

David Grahame Taylor

(2015)

Soliloquy for Douglas Lilburn was commissioned by Uwe Grodd and the Manukau Orchestral Society to celebrate the ***Lilburn 100*** and commemorate 100 years since the birth of the New Zealand composer, Douglas Lilburn, with funding from the Howick Local Board.

Soliloquy *for Douglas Lilburn*

INSTRUMENTATION

- 1 Flute
- 1 Piccolo
- 1 Oboe
- 1 Cor Anglais
- 2 Clarinets in B \flat
[2nd doubling Bass Clarinet in B \flat]
- 2 Bassoons

- 4 Horns in F
- 2 Trumpets in C
- 3 Trombones (2 Tenor, 1 Bass)
- 1 Tuba

- Timpani
- 2 Percussion
[Suspended Cymbal, Tam-Tam]
[Vibraphone]

- Harp

- Strings

Duration: c.a. 7'20"

Transposed Score

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Programme Note

Lilburn, with his somewhat affectionate appellation "grandfather of NZ Music", and his induction into the 'New Zealand Music Hall of Fame', is a celebrated figure for many New Zealand composers and musicians. These very public celebrations seem almost paradoxical with the man himself, who was a very private man by most accounts. In a captivating interview he gave with fellow composer Jack Body, Lilburn quotes James Murray, the compiler of the *Oxford English Dictionary*: "It is one of the hateful characteristics of a degenerate age that the idle world will not let the worker alone, accept his offering of work, and appraise it for itself, but must insist on turning him inside out and knowing all about him..."

Relating to this, something Lilburn talked about was the idea of loneliness, especially that of childhood. "But then of course they went off and I was wandering round again... But I finished up in tears I think, with the realisation that one is alone... A very searing kind of experience in a sense." We have all felt the bitterness of loneliness; and also of course the subsequent warmth that company brings.

In the theatre, a soliloquy is a chance for the audience to hear the inner musings of a character. It's a tremendously private thing; the audience is being invited to witness their bared soul for all to see. The epitome of a soliloquy?: talking to a room full of people while in essence being... alone. The idea of an orchestra portraying something as intimate as this seems paradoxical, however this disparity between ensemble size and subject matter makes the intimacy more pronounced.

The idea of the *Soliloquy* aims not to present anything from Lilburn's point of view, nor necessarily my own. Rather, exploring this contemplation of his with loneliness and potentially finding inner peace or comfort in it, while reconciling this with the notion that loneliness/isolation is something very real to New Zealanders – both in terms of geographical isolation in a global context (and, for many kiwis, a national one), and also of course a psychological isolation.

– September, 2015

Commissioned by Uwe Grodd and the Manukau Orchestral Society
to celebrate the **Lilburn 100**

Soliloquy

for Douglas Lilburn

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Adagio affettuoso ♩=50

Flute

Piccolo

Oboe

Cor Anglais

Clarinet in Bb 1,2

Bassoon 1

Bassoon 2

Horn in F 1,2

Horn in F 3,4

Trumpet in C 1,2

Tenor Trombone 1,2

Bass Trombone

Tuba

Timpani

Percussion

Vibraphone

Harp

Adagio affettuoso ♩=50

Violin I

Violin II

Viola

Violoncello

Contrabass

A

7

Fl.

Picc.

Ob.

C. A.

Cl. 1,2

Bsn. 1

Bsn. 2

Hn. 1,2

Hn. 3,4

C Tpt. 1,2

Tbn. 1,2

B. Tbn.

Tba.

Timp.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

take over Bsn 1

mf

pp *f* *pp* *mp* *pp* *mf* *pp* *f*

pp *mp* *pp* *mp* *pp* *mf* *pp* *f*

pp *p* *ppp* *pp* *mp* *pp* *mf*

div. move to... poco sul pont

div.

touch-4 natural harmonics

mf 12

12

Fl.

Picc.

Ob.

C. A.

Cl. 1,2

Bsn. 1

Bsn. 2

Hn. 1,2

Hn. 3,4

C Tpt. 1,2

Tbn. 1,2

B. Tbn.

Tba.

Timp.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

mf

mp > *mf* >

f

f > *f*

mf

nat.

poco sul pont

nat.

tr

mp > *mf* >

p < *f* > *p*

f > *f*

pizz

arco

12

3

f

6

6

3

pizz

arco

3

6

sim.

ff possible

B

Soliloquy, for Douglas Lilburn

Fl. *f* *ff* *f* *mf* *mp*

Picc. *f* *ff* *p* *mf* *mp*

Ob. *f* *ff* *mf* *mp*

C. A. *f* *ff* *mf* *mp*

Cl. 1,2 *f* *ff* *f* *mf* *mp*

Bsn. 1,2 *f* *mf* *mp*

Hn. 1,2 *mf* *f* *mf* *f* *mp*

Hn. 3,4 *mf* *f* *mp* *f* *mp*

C Tpt. 1,2 *mf* *f* *mf* *f* *p*

C Tpt. 2 *mp* *f* *mf* *f* *mp* *pp*

Tbn. 1 *mf* *gliss.* *f* *p*

Tbn. 2 *mf* *gliss.* *f* *p*

B. Tbn. *mf* *f* *mf* *f* *p*

Tba. *mf* *f* *mf* *f* *p*

Timp. *mf* *f* *ppp*

Perc. *p* *f* *p* *f* *To Tam-Tam*

Vib. *fp* *mp*

Hp. *f* *l.v.*

Vln. I *f* *mf* *f* *f* *gliss.* *mf*

Vln. II *f* *mf* *f* *f* *gliss.* *mf*

Vla. *f* *p* *mf* *gliss.*

Vc. solo *tr* *gliss.* *pizz* *arco* *gliss.*

Vc. *ff* *mf* *ff* *pp* *ff* *pp* *f* *pp* *f* *mf*

Cb. *f* *p*